

Peter Jelavich

Academic Employment

Professor of History, The Johns Hopkins University, 2001-
Chair, Department of Germanic Studies, The University of Texas at Austin, 1998-2001.
Professor of History, UT-Austin, 1993-2001.
Associate Professor of History, UT-Austin, 1987-1993.
Assistant Professor of History, UT-Austin, 1985-1987.
Assistant Professor of History and of Social Studies, Harvard University, 1981-1985.

Visiting lecturerships

Polonsky Visiting Lecturer in the History of Ideas, Hebrew University, Jerusalem, June 1999.
Directeur d'études associé à l'Ecole des Hautes Etudes en Sciences Sociales, Paris, May-June 1987.

Education

Princeton University, 1975-1977 (MA 1977; PhD 1982).
Leningrad State University, summer 1973.
Amherst College, 1971-1975 (BA 1975).

Residential fellowships

Internationales Forschungszentrum Kulturwissenschaften, Vienna, fall 2001.
National Humanities Center, North Carolina, 1997-1998.
Getty Center for the History of Art and the Humanities, Santa Monica, 1989-1990.
Wissenschaftskolleg zu Berlin, 1984-1985.
Society of Fellows, Harvard University, 1979-1981.

Research grants

American Council of Learned Societies Fellowship, 2001-2002 (hosted by Zentrum für Vergleichende Geschichte Europas, Freie Universität Berlin, spring 2002).
Alexander von Humboldt-Stiftung, Research Fellowship, spring 1994-spring 1995 (hosted by Arbeitsstelle für Vergleichende Gesellschaftsgeschichte, Freie Universität Berlin).
National Endowment for the Humanities, Fellowship for University Teachers, fall 1993.
American Council of Learned Societies Fellowship, 1987-1988.
DAAD (German Academic Exchange Service), doctoral research scholarship, 1977-1979.

Academic awards

Humboldt-Forschungspreis, Alexander von Humboldt-Stiftung, 2014.
Urban History Association book prize, 1995 (for *Berlin Cabaret*).
Herbert Baxter Adams Prize, American Historical Association, 1987 (for *Munich and Theatrical Modernism*).

Books

- German Culture Wars: Censorship of the Arts 1890-2015*. In progress.
- Berlin Alexanderplatz: Radio, Film, and the Death of Weimar Culture*. Berkeley: University of California Press, 2006 (paperbound edition, 2009).
- Berlin Cabaret*. Cambridge: Harvard University Press, 1993 (paperbound edition, 1996).
- Munich and Theatrical Modernism: Politics, Playwriting, and Performance, 1890-1914*. Cambridge: Harvard University Press, 1985 (paperbound edition, 1996).

Articles

- “When Are Jewish Jokes No Longer Funny? Ethnic Humour in Imperial and Republican Berlin.” Martina Kessel and Patrick Merzinger, eds., *The Politics of Humour: Laughter, Inclusion, and Exclusion in the Twentieth Century*. Toronto: University of Toronto Press, 2012. Pp. 22-51.
- “Döblins Moderne.” *Internationales Archiv für Sozialgeschichte der deutschen Literatur*, vol. 37, no. 1, 2012, pp. 119-127.
- “Nietzsches ‘guter’ (und antitheatralischer) Europäer.” Erika Fischer-Lichte, Matthias Warstatt and Anna Littmann, eds., *Theater und Fest in Europa: Perspektiven von Identität und Gemeinschaft*. Tübingen: Francke Verlag, 2012. Pp. 305-323.
- “Dance of Life, Dance of Death.” Starr Figura, ed., *German Expressionism: The Graphic Impulse*. New York: Museum of Modern Art, 2011. Pp. 36-51.
- “Wie ‘jüdisch’ war das Theater im Berlin der Jahrhundertwende?” Tobias Becker, Anna Littmann, and Johanna Niedbalski, eds., *Die tausend Freuden der Metropole: Vergnügungskultur um 1900*. Bielefeld: transcript Verlag, 2011. Pp. 87-104 [=translation and revision of following article].
- “How ‘Jewish’ was Theatre in Imperial Berlin?” Jeanette Malkin and Freddie Rokem, eds., *Jews and the Making of Modern German Theatre*. Iowa City: University of Iowa Press, 2010. Pp. 39-58.
- “What’s Wrong with Fragmentation?” *Internationales Archiv für Sozialgeschichte der deutschen Literatur*, vol. 34, no. 2, 2009, pp. 217-221.
- “‘Die Welt würde die Bücher nicht fassen, die zu schreiben wären’: Geschichte zwischen Logos und Logorrhoe.” Martin Baumeister, Moritz Föllmer, and Philipp Müller, eds., *Die Kunst der Geschichte: Historiographie, Ästhetik, Erzählung*. Göttingen: Vandenhoeck & Ruprecht, 2009. Pp. 13-27.
- “Die ‘Elf Scharfrichter’: Ein Münchener Vorbild für das Kabarett Fledermaus.” Michael Buhrs, Barbara Lesak, and Thomas Trabitsch, eds., *Kabarett Fledermaus 1907 bis 1913: Ein Gesamtkunstwerk der Wiener Werkstätte: Literatur, Musik, Tanz*. Vienna: Christian Brandstätter Verlag, 2007. Pp. 17-29.
- “Cultural History.” Gunilla Budde, Sebastian Conrad, and Oliver Janz, eds., *Transnationale Geschichte: Themen, Tendenzen und Theorien*. Göttingen: Vandenhoeck & Ruprecht: 2006. Pp. 227-237.

Articles (cont'd)

- “Grotesque and Carnavalesque: Negation and Renewal around 1900.” Pamela Kort, ed., *Comic Grotesque: Wit and Mockery in German Art, 1870-1940*. Munich: Prestel, 2004. Pp. 89-104 [=translation of following article].
- “Grotesk und karnevaesk: Negation und Erneuerung um 1900.” Pamela Kort, ed., *Grotesk! 130 Jahre Kunst der Frechheit*. Munich: Prestel, 2003. Pp. 79-89.
- “The City Vanishes: Piel Jutzi’s *Berlin Alexanderplatz* (1931).” Mark Shiel and Tony Fitzmaurice, eds., *Screening the City*. London: Verso, 2003. Pp. 58-79.
- “Der demokratische Giftschränk: Zensur und Indizierung in der Weimar Republik und der Bundesrepublik.” Stephan Kellner, ed., *Der ‘Giftschrank’: Erotik, Sexualwissenschaft, Politik und Literatur—‘REMOTA’: Die weggesperrten Bücher der Bayerischen Staatsbibliothek*. Munich: Bayerische Staatsbibliothek, 2002. Pp. 56-67.
- [in Hebrew:] “Free to Destroy Freedom? Hate Speech in the Weimar Republic.” Michael Confino, ed., *The Power of Words and the Frailty of Reason: Propaganda, Incitement and Freedom of Speech*. Tel Aviv: Am Oved Publishers, 2002. Pp.181-199.
- “Satire under Socialism: Cabaret in the German Democratic Republic.” Sigrid Bauschinger, ed., *Die freche Muse / The Impudent Muse*. Tübingen: Francke Verlag, 2000. Pp. 163-178.
- “‘Am I Allowed to Amuse Myself Here?’: The German Bourgeoisie Confronts Early Film.” Suzanne Marchand and David Lindenfeld, eds., *Germany at the Fin de Siècle: Culture, Politics, and Ideas*. Baton Rouge: Louisiana State University Press, 2004. Pp. 227-249 [=translation of following article].
- “‘Darf ich mich hier amüsieren?’ Bürgertum und früher Film.” Manfred Hettling and Stefan-Ludwig Hoffmann, eds., *Der bürgerliche Wertehimmel: Innenansichten des 19. Jahrhunderts*. Göttingen: Vandenhoeck & Ruprecht, 2000. Pp. 283-303.
- “Paradoxes of Censorship in Modern Germany.” Mark Micale and Robert Dietle, eds., *Enlightenment, Passion, Modernity: Historical Essays in European Thought and Culture*. Stanford: Stanford University Press, 2000. Pp. 265-285.
- “Performing High and Low: Jews in Theater, Cabaret, Revue, and Film.” Emily Bilsky, ed., *Berlin Metropolis: Jews and the New Culture, 1890-1918*. New York: The Jewish Museum, 1999. Pp. 208-235.
- “German Culture in the Great War.” Aviel Roshwald and Richard Stites, eds., *European Culture in the Great War*. Cambridge: Cambridge University Press, 1999. Pp. 32-57.
- “Literature and the Arts.” Roger Chickering, ed., *Imperial Germany: A Historiographical Companion*. Westport: Greenwood Press, 1996. Pp. 377-408.
- “The ‘Wrapped Reichstag’: From Political Symbol to Artistic Spectacle.” *German Politics and Society*, vol. 13, no. 4, Winter 1995, pp. 110-127.
- “Methode? Welche Methode? Bekenntnisse eines gescheiterten Strukturalisten.” Christoph Conrad and Martina Kessel, eds., *Kultur und Geschichte: Neue Einblicke in eine alte Beziehung*. Stuttgart: Reclam, 1998. Pp. 141-159 [=translation of following article].
- “Method? What Method? Confessions of a Failed Structuralist.” *New German Critique*, no. 95, Spring/Summer 1995, pp. 75-86.
- “Poststrukturalismus und Sozialgeschichte--aus amerikanischer Perspektive.” *Geschichte und Gesellschaft*, vol. 21, no. 2, April 1995, pp. 259-289.

Articles (cont'd)

- "A berlini kabaré mint a metropolisz-lét montázs." *Budapesti Negyed*, Spring 1995, pp. 72-102 [=chapter 1 of *Berlin Cabaret*].
- "German Culture in a Modern World." James Harris and Fay Metcalf, eds., *Germany and Europe since World War II: Resources for Teachers*. Bloomington, In: Educational Resources Information Center, 1994. Pp. 69-83.
- "'Girls and Crisis': The Political Aesthetics of the Kickline in Weimar Berlin." Michael Roth, ed., *Rediscovering History: Culture, Politics, and the Psyche*. Stanford: Stanford University Press, 1994. Pp. 224-239.
- "Paradoxien der Zensur im Deutschland des 20. Jahrhunderts." *Potsdamer Bulletin für Zeithistorische Studien*, no. 1, August 1994, pp. 16-26.
- "Metamorphoses of Censorship in Modern Germany." *German Politics and Society*, no. 27, fall 1992, pp. 25-35.
- "Populäre Theatralik, Massenkultur und Avantgarde: Betrachtungen zum Theater der Jahrhundertwende." Herta Schmid and Jurij Striedter, eds., *Dramatische und theatralische Kommunikation: Beiträge zur Geschichte und Theorie des Dramas und Theaters im 20. Jahrhundert*. Tübingen: Gunter Narr Verlag, 1992. Pp. 253-261.
- "Kulturgeschichtliche Bemerkungen zur Berlin-Historiographie." Konrad Jarausch, ed., *Zwischen Parteilichkeit und Professionalität: Bilanz der Geschichtswissenschaft in der DDR*. Berlin: Akademie Verlag, 1991. Pp. 107-121.
- "The Limits of Political Satire: Cabaret in the Weimar Republic and the Federal Republic." Ursula Hoffmann-Lange, ed., *Social and Political Structures in West Germany: From Authoritarianism to Postindustrial Democracy*. Boulder: Westview Press, 1991. Pp. 175-186.
- "Modernity, Civic Identity, and Metropolitan Entertainment: Vaudeville, Cabaret and Revue in Berlin, 1900-1933." Charles W. Haxthausen and Heidrun Suhr, eds., *Berlin: Culture and Metropolis*. Minneapolis: University of Minnesota Press, 1990. Pp. 95-110.
- "Authorial Games: Confronting Censorship and the Market." Karin MacHardy and Gisela Brude-Firna, eds., *Fact and Fiction: German History and Literature 1848-1924*. Tübingen: Francke Verlag, 1990. Pp. 69-75.
- "Contemporary Literary Theory: From Deconstruction Back to History." *Central European History*, vol. 22, no. 3/4, September/December 1989, pp. 360-380.
- "Berlin's Path to Modernity." *Art in Berlin 1815-1989*. Atlanta: High Museum of Art, 1989. Pp. 13-40.
- "Cabarets in Berlin, 1901-1944." Marc Ferro and Sheila Fitzpatrick, eds., *Culture et révolution*. Paris: Editions de l'Ecole des Hautes Etudes en Sciences Sociales, 1989. Pp. 91-103.
- "Republican Ethics as Social Science: The Case of Emile Durkheim." Murray Milgate and Cheryl Welch, eds., *Critical Issues in Social Thought*. London: Academic Press, 1989. Pp. 139-157.
- "Cabaret and the Dilemma of Satire in the Early Weimar Republic." Gerhard Kirchhoff, ed., *Views on Berlin*. Boston: Birkhäuser, 1989. Pp. 69-79.
- "'Nach Moskau! Nach Moskau!': Three Faces of Three Sisters in Berlin." *German Politics and Society*, no. 17, summer 1989, pp. 61-70.

Articles (cont'd)

- "The Berlin Jubilee: Which History to Celebrate?" *German Politics and Society*, no. 12, October 1987, pp. 11-17.
- "Fabricated Berliners: Identity-Formation in Cabarets and Revues, 1901-1933." *German Politics and Society*, no. 12, October 1987, pp. 17-24.
- "Satiriker in der Sackgasse: Das Berliner Kabarett der Weimarer Ära." *Wissenschaftskolleg zu Berlin, Jahrbuch 1984/85*. Berlin: Siedler Verlag, 1986. Pp. 71-84.
- "Berlin and the 20th Century: The Century's History as Seen from Berlin and Reflected in its Experience." *Report from Aspen Institute Berlin*, no. 2/85. 14pp.
- "The Censorship of Literary Naturalism, 1890-1895: Bavaria." *Central European History*, vol. 18, no. 3-4, September-December 1985, pp. 344-359.
- "Wedekind's Spring Awakening: The Path to Expressionist Drama." Stephan Bronner and Douglas Kellner, eds., *Passion and Rebellion: The Expressionist Heritage*. South Hadley: J.F. Bergin Publishers, 1983. Pp. 129-150.
- "Popular Dimensions of Modernist Elite Culture: The Case of Theater in fin de siècle Munich." Dominick LaCapra and Steven Kaplan, eds., *Modern European Intellectual History: Reappraisals and New Perspectives*. Ithaca: Cornell University Press, 1982. Pp. 220-250.
- "München als Kulturzentrum: Politik und die Künste." Armin Zweite, ed., *Kandinsky und München: Begegnungen und Wandlungen 1896-1914*. Munich: Prestel-Verlag, 1982. Pp. 17-26 [=translation of following article].
- "Munich as Cultural Center: Politics and the Arts." *Kandinsky in Munich 1896-1914*. New York: The Solomon R. Guggenheim Museum, 1982. Pp. 17-26.
- "'Die Elf Scharfrichter': The Political and Sociocultural Dimensions of Cabaret in Wilhelmine Germany." Gerald Chapple and Hans Schulte, eds., *The Turn of the Century: German Literature and Art 1890-1915*. Bonn: Bouvier-Verlag, 1981. Pp. 507-525.
- "Art and Mammon in Wilhelmine Germany: The Case of Frank Wedekind." *Central European History*, vol. 12, no. 3, September 1979, pp. 203-236.
- "Marché culturel, radicalisation idéologique et innovation esthétique dans le théâtre munichois fin de siècle: Thoma, Wedekind, Fuchs." *Le Mouvement social*, no. 109, October-December 1979, pp. 35-65.

Encyclopedia entries

- “Kabarett” (3:280-285). Dan Diner, ed., *Enzyklopädie jüdischer Geschichte und Kultur*. Stuttgart: Metzler [2013].
- “Nazi Germany” (2:926-930), “Federal Republic” (2:931-934), “Joseph Goebbels” (2:962-963), “Oskar Panizza” (3:1807-1808), “Frank Wedekind” (4:2616-2617). Derek Jones, ed., *Censorship: A World Encyclopedia*. London: Fitzroy Dearborn Publishers, 2001.
- “Cabaret” (1:155-156), “Censorship” (1:166-167), “Naturalism” (2:704-705), “Max Reinhardt” (2:834-835), “Theater” (2:994-995), “Frank Wedekind” (2:1053-1054). Dieter Buse and Juergen Doerr, eds., *Modern Germany: An Encyclopedia of History, People, and Culture, 1871-1990*. New York: Garland, 1998.
- “German Drama” (2:254-280), “Franz Xaver Kroetz” (3:188-189), “Heiner Müller” (3:450-451). Stanley Hochman, ed., *The McGraw-Hill Encyclopedia of World Drama*, second edition. New York: McGraw-Hill, 1984.

Review essays

- “Anti-Semitism in Imperial Germany: Cultural Code or Pervasive Prejudice?” *The Jewish Quarterly Review*, vol. 99, no. 4, fall 2009, pp. 584-593.
- “National Socialism, Art and Power in the 1930s: Recent Publications and Exhibitions.” *Past and Present*, no. 164, August 1999, pp. 244-265.